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THE NEW ENGRAVING.

FALSTAFF MUSTERING HIS RECRUITS.



HE Directory of the "Cosmopolitan Art Association" have the pleasure of announcing to subscribers and to the public that the plate of the engraving for the seventh year, viz.,

FALSTAFF MUSTERING HIS RECRUITS,

is soon to be ready for the press. This truly superb work of art will command more than usual attention, owing to the fact that it has been wholly engraved in this country, under the immediate and constant inspection of the officers of the Association, by one of the very best engravers in America. The result has been a triumph of the engraver's art. In all the requisites of true art it will bear favorable comparison with the noblest specimens of the greatest living engravers of England, France or Germany; while, in its choice of subject, all the many elements of humor, curiosity, dramatic disposition, and historical delineation, are so exquisitely characterized as to render it, as a whole, one of the choicest and most pleasing works ever placed within reach of our people.

The subject is the celebrated scene of "Falstaff Mustering his Recruits," as painted by the eminent Dusseldorf artist, Schrodter, whose inimitable characterizations are of world-wide celebrity. It is taken from Henry IV., Act III., where Falstaff visits Shallow's office to inspect the men drafted for his service.

The moment chosen is when the "recruits" are called in to pass inspection. Falstaff stands leaning upon the counter of the office, arrayed in all his notable glory of crimson, gold lace, and trappings of the field; and such a Falstaff! It is to be doubted if the world ever saw the great, gross creature—the coward, the drunkard, and braggart—the man of humor and duplicity ready for any emergency—the favorite of all—the despised of all—so fully and entirely typified. It is such a type of character as only Hackett and Wm. E. Burton (could) reproduce most effectually; and, in no other delineation on canvas have we seen anything which approximates to Mr. Hackett's or Mr. Burton's conception of Shak-

speare's Falstaff so nearly as in this work of Schrodter. It is literally a "representative man"—one which cannot fail to impress all with delight.

Before him defile the recruits—a band notable in dramatic history—who are expected to emulate the courage and constancy of the illustrious Sir John. First comes Mouldy, the unmitigated lout, whose *outré* and mouldy appearance extorts a laugh. Then follows the redoubtable Feeble, the man of shears, the woman's tailor, who has as much pluck as pride, as thin as a shingle, but distinguished as a Roman. Bull-Face comes next—a kind of non-descript, whose muffled jaws and rueful visage indicate the man already sick of war's alarms. In the background appear Shadow, Wart, and the rest of that motley crew whom the vigilance of Shallow and his brother justice has succeeded in mustering to answer to the call for troops for the King's cause and Sir John Falstaff. These constitute the centre group of the picture.

On the left are Sir John's body guard—chief of whom is the worthy Bardolph. We know it is this famous coadjutor of the Knight, notwithstanding his back is toward us; for his nose, "illuminated and ruby," is just visible in side relief. The artist has done well to give us Bardolph by this mere hint at his crowning distemper—the love for "sack."

In the immediate foreground is a most charming piece of characterization in the person of a boy who is intently regarding Sir John's sword, which the Knight has laid aside. The child is absorbed in the jewels of the hilt and is all curiosity.

To the right we have the remarkable man of words and deeds, Justice Shallow—a character which Shakespeare alone could have truthfully daguerreotyped. The office and all its accompaniments of papers, parchments, desks, &c., are rendered in great detail.

The furniture and make-up of the whole room are all wrought in with good, subordinate effect. Nothing seems to have escaped the artist, who is one of those who think nothing can be too well done, even to the least accessory.

The grouping and action of the work are beyond praise, fine: all is clearly, subtly, and forcibly rendered to the production of the one grand effect of the humor of that memorable occasion, the Mustering of the Recruits.

This noble work of Schrodter has been

perfectly reproduced in the engraving which, it is our privilege to announce, is near its completion. The gentleman intrusted with the task is Mr. John Rogers, confessedly one of the best engravers on steel in this country. He has given to it his best labors, and the result is highly satisfactory to himself and to the Directory. It is done *almost entirely in pure line*—the faces only being stippled. It is one of the most expensive plates ever executed in the country—no "machine work" entering into its production. All has been done with the utmost care, and with the fidelity which the artist uses who stakes his reputation on the result.

The engraving is a companion to that of "Shakespeare and His Friends." The size of the plate is 25 x 30, engraved surface 21 x 27 inches, size of paper 30½ x 37½ inches—requiring a frame whose outside measurement will be about 34 x 39 inches. This, while it has nothing of the "mammoth" in its size, still is large enough to render it a feature of any room wherein it may be hung.

The Directory have now to announce that fine impressions of the plate will be ready for delivery in September. The order of delivery will be in the exact order of the entries on the books, viz., those earliest in will receive the earliest impressions. The impressing is all done under the immediate superintendence of the engraver, and not the slightest blemish or imperfectness in the print is allowed to go out—all are *perfect*.

A very few India proofs will be taken prior to lettering the plate. These will be furnished for *fifteen* dollars each, which will also entitle the subscriber to *five* certificates of membership and the "Art Journal" for one year. India proofs of such a plate are rarely offered for less than forty dollars; but, pursuing the object which the Association has at heart, of giving the best works at the lowest possible sum, the price has been fixed at the sum stated, viz., fifteen dollars.

For *plain prints* the usual subscription price only will be charged, viz., **THREE DOLLARS**; which will entitle the subscriber to one copy of the engraving; one copy of the COSMOPOLITAN ART JOURNAL for 1861; and one certificate of membership, which entitles the holder to share in the premium award, to be made on the 31st day of January, 1861, at which time the books for the seventh year will close.